

THREE SQUARE PIANOFORTES IN THE AUCKLAND INSTITUTE AND MUSEUM

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Abstract. Three nineteenth-century pianofortes are described, their constructional details tabled and summarised as illustrative of various aspects of early pianoforte manufacture, and dates of manufacture estimated. The New Zealand historical background is included for one instrument.

All three instruments are of the English square variety popular in the first half of the nineteenth century. These pianofortes, which were actually oblong in shape rather than square, had developed side by side with the grand pianoforte after the inventions of Bartolommeo Cristofori in the early eighteenth century. But while the grand pianoforte continued to develop, the square was gradually superseded by the vertically-strung upright instrument. Thus, by 1851, according to Grover (1976:139), the square pianoforte was "virtually obsolete"

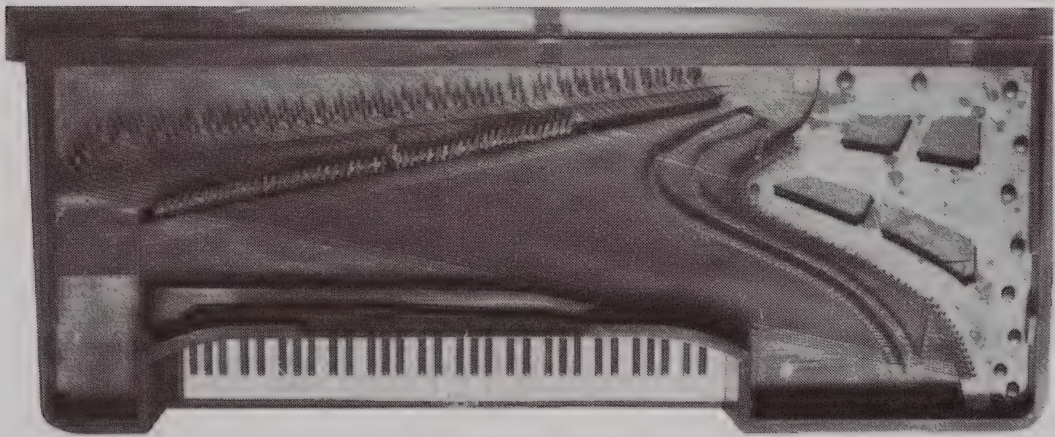
Each of the three present instruments comprises (a) a polished wood case having four ornamental polished wood legs screwed into the base at each corner and a single pedal leg similarly screwed in near the centre rear of the instrument, the whole forming a table-type piece of furniture (Figs.1,3,5); and (b) the interior components consisting of keyboard, pianoforte mechanism, soundboard, strings, and supporting framework (Figs.2,4,6).

Background details of the instruments' history in New Zealand are known for only one of the examples. By coincidence, however, all three are products of an old-established English firm earlier known as Clementi and Co., which is the title on the nameboard label of the earliest example (see Fig.7). The firm's later name of Collard and Collard is the nameboard title of the two later examples (Figs.8,9).

The instruments are of similar design and construction, indicating a standard production-type. The three span possibly a quarter of a century, and provide within that period valuable details of various stages in the development of English pianoforte manufacture before 1850. Although it has not been possible to ascertain the precise date of each instrument, manufacturers' numbering and changes of title in nameboard and interior labels have enabled the establishment of a definite order of manufacture. It is proposed here to classify the pianofortes in this chronological order as Examples 1, 2 and 3 respectively, and to set out details of the construction, manufacture, and condition of each in Tables 1-3. Following a discussion of findings, possible dates for the instruments will be set out in Table 4; note will also be made of the action of early pianofortes with reference to the present examples. Terms for pianoforte parts and notational symbols used are explained by a diagram in Appendix 1. Appendix 2 gives the historical background of Example 2.



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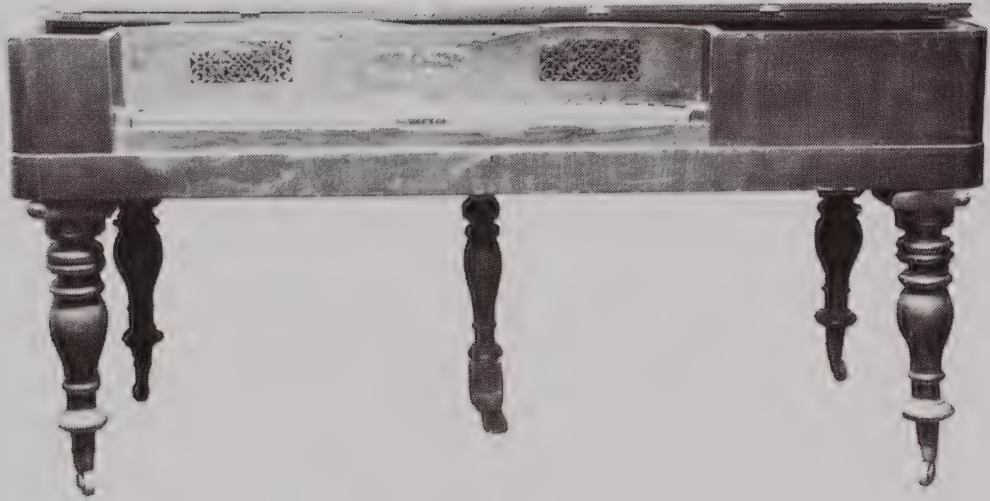
Figs.1,2. Example 1. Square pianoforte by Clementi. 1. Exterior view with front flap and lid section open. 2. Interior of case.

Photos: Auckland Institute and Museum

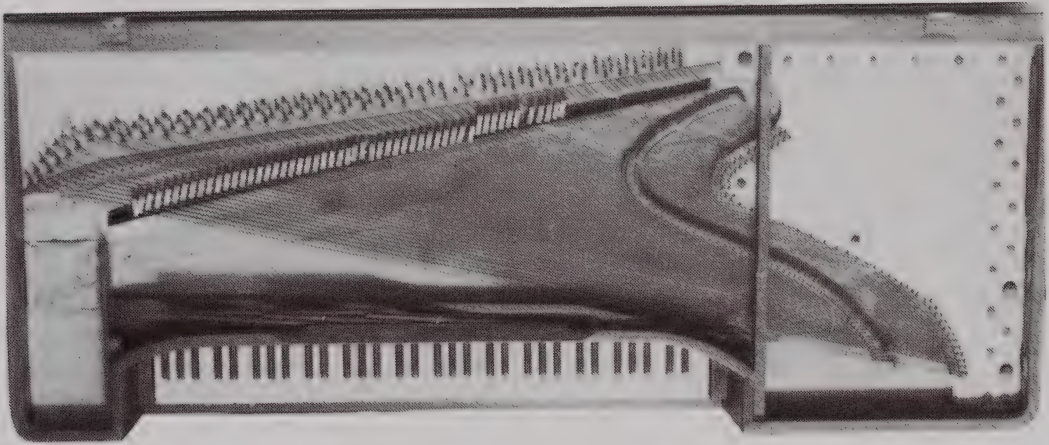
Table 1. Details of Example 1, square pianoforte by Clementi.

Part	Fig.	Details
Case	1	Mahogany. Single row of ornamentation around front & sides, below keyboard. Fretwork panels each side of nameboard label, green cloth behind. Depth without lid, 28.6 cm. Lid, length 180.3 cm, breadth 69.8 cm.
Legs	1	4, circular tapering, leaf scroll ornamentation at top. Height from castor, 57.1 cm. 1 pedal leg of similar design, missing in Fig.1.
Keyboard	1.2	6-octave compass, F ₁ - f ⁴ . Key surfaces badly yellowed. Woodmoulding on key fronts. Key-to-key length, 100.3 cm, with wood at bass end, 104.1 cm.
Nameboard label	1.7	Patent, Clementi & Compy., London. Black background, gold Gothic lettering, gold cartouche of leaf motifs, lyre figures each end.
Hitchpin plate	2	Brass, perforated with 4 irregular slots. Fixed with 11 semispherical bolts, 1 nutted bolt inner edge.
Braces, struts, suspension bars	—	—
Wrestplank	2	Dark wood, discoloured, some borer.
Soundboard	2	Dark wood, splits & warping.
Bridge	2	Wood, 1 division treble end.
Stringing	2	12 single strung overspun decreasing in thickness, remainder double strung.
Dampers	2	52 overdampers, up to g ^{#2} , single felt pad mounted with wood slat. Some deterioration in felts, and evidence of repair work. 21 treble strings undamped.
Hammers	*	Small heads decreasing in size from bass to treble, centre wood core covered 1 layer each of leather, material and felt. Lowest bass head leather & felt only. Repair work on lowest bass hammers. Check pad.
Manufacturer's marks & nos.	*	1580 incised upper left area of wrestplank. 25302 handwritten below. F49 incised on wood framing bass end of keyboard. 49 incised inside edge of front keyboard flap. Handwritten letter names of notes next to wrestpins. Name "T. Jobson" stamped below wrestplank end of lowest bass string.
Interior label	*	Affixed between bass end of keyboard and side of case. Heading, Directions for Taking out the Mechanism of the Patent Grand Square Piano-Forte. Text, as in Fig.10. Address, Collard & Collard, late Clementi, Collard & Collard, 26 Cheapside, 195 Tottenham Court Road, London.

*Scarcely or only partly visible in Fig.2.



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Figs.3,4. Example 2. Square pianoforte by Collard & Collard. 3. Exterior view with lid section open (front flap missing). 4. Interior of case.

Photos: Auckland Institute and Museum

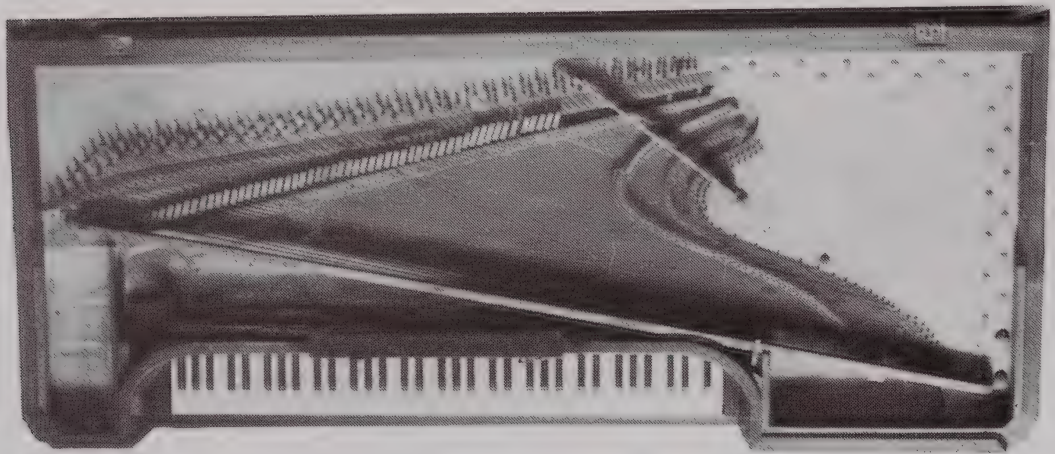
Table 2. Details of Example 2, square pianoforte by Collard & Collard.

Part	Fig.	Details
Case	3	Mahogany. Fretwork panels either side of nameboard label as in Ex. 1 but of different design, blue cloth behind. Lid detached from hinges at back of case. Lid flap over keyboard front missing. Depth without lid, 29.2 cm. Lid, length 181.6 cm, breadth 75.2 cm.
Legs	3	4, circular tapering, circular banding at top. Height from castor, 57.1 cm. 1 pedal leg of similar design.
Keyboard	3,4	6-octave compass, F ₁ - f ⁴ . Keys discoloured, surfaces and front edges badly worn in centre section. Wood moulding on key fronts, some pieces missing in centre area. Key-to-key length, 101.6 cm, with wood each end, 107.3 cm.
Nameboard label	3,8	Patent, Collard & Collard, Late Clementi, Collard & Collard, London. Black background, gold capital lettering, gold cartouche of leaf and pineapple motifs.
Hitchpin plate	4	Brass. Extended at rear to meet treble end of wrestplank. Fixed rear edge with 6 slotted screws and side edge with 15 slotted screws & 2 semispherical bolts. 1 semispherical bolt near wrestplank. 2 nutted bolts on inner edge.
Braces, struts, suspension bars	4	Wooden bar at right angles to keyboard extending from side of keyboard frame at treble end to back of case. Length 64.8 cm, breadth 1.9 cm, depth 2.5 cm.
Wrestplank	4	Wood, light-coloured, varnished.
Soundboard	4	Wood, amber-coloured, varnished, cracks and warping.
Bridge	4	Wood, 2 divisions treble end
Stringing	4	12 single strung overspun in bass decreasing in thickness, remainder double strung.
Dampers	4	53 overdampers, up to a ² , 3 layers of cloth, 1 coloured at base & 2 white, mounted with wood slat. Some deterioration in damping materials. 20 treble strings undamped.
Hammers	*	Small heads, centre wood core covered 1 layer each of leather, material, & felt, except e ¹ - e ³ where felt replaced by thinner dark grey covering. Hammers smaller after e ³ . Some moth damage in bass. Check pad.
Manufacturer's marks & nos.	*	6848 incised upper left area of wrestplank, 39000 handwritten below. F368 incised on wood framing bass end of keyboard. Handwritten letter names of notes next to wrestpins. Name "Winkworth" stamped below wrestplank end of lowest bass string.
Interior label	*	Detached from space between bass end of keyboard and side of case. Damaged. Heading, Directions for Taking out the Mechanism of the Patent Grand Square Piano-Forte. Text, as in Fig.10. Address, Collard & Collard, late Clementi, Collard & Collard, 26 Cheapside, 195 Tottenham Court Road, London.

*Scarcely or only partly visible in Fig.4.



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Figs.5,6. Example 3. Square pianoforte by Collard & Collard. 5. Exterior view with front flap and lid section open. 6. Interior of case.

Photos: Auckland Institute and Museum.

Table 3. Details of Example 3, square pianoforte by Collard & Collard.

Part	Fig.	Details
Case	5	Mahogany. Fretwork panels either side of nameboard label, of coarse design, blue cloth behind. Lid detached from hinges at back of case. Depth without lid, 32.4 cm. Lid, length 181.6 cm, breadth 76.2 cm.
Legs	5	4, 6-sided, flat-surfaced tapering, coarse leaf scroll ornamentation at top. Height from castor, 57.8 cm. 1 pedal leg of similar design.
Keyboard	5,6	Extended 6-octave compass, $F_1 - g^4$. Wood moulding on key fronts but pattern not apparent above keyboard frame. Key-to-key length 104.1 cm, with wood each end 109.2 cm.
Nameboard label	5,9	Patent Repeater, Collard & Collard, Late Clementi, Collard & Collard, London. Black background. Gold capital lettering and cartouche as in Ex.2 except for change in pattern on top border to accommodate words Patent Repeater.
Hitchpin plate	6	Brass. Fixed rear edge with 12, and side edge with 15, slotted screws. 2 semispherical bolts side edge, 1 nutted bolt inner edge.
Braces, struts, suspension bars	6	Square-sided metal suspension bar bolted from hitchpin plate to wrestplank over treble strings. Length 36.2 cm, breadth 0.8 cm, depth 2.2 cm. Longitudinal square-sided metal brace bolted from lower corner of hitchpin plate to wrestplank parallel to lowest bass string. Length 165.7 cm, breadth 1.6 cm tapering to 0.9 cm, depth 3.5 cm.
Wrestplank	6	Wood, light-coloured, varnished.
Soundboard	6	Wood, light-coloured, discoloured, varnished. Grain diagonal to keyboard.
Bridge	6	Wood, 2 divisions treble end.
Stringing	6	12 single strung overspun in bass decreasing in thickness, remainder double strung, 1 broken string near centre register.
Dampers	6	53 overdampers, up to a ² , 3 layers of cloth, 1 coloured at base & 2 white, mounted with wood slat. 22 treble strings undamped.
Hammers	*	Small heads decreasing in size from bass to treble, centre wood core covered 1 layer each of leather, material, and felt. Check pad.
Manufacturer's marks & nos.	*	9196 incised upper left area of wrestplank, stamped word "Patent" below. 45369 handwritten beneath. "Patent" also stamped on wrestplank near highest treble string. 9196 also incised inside edge of front keyboard flap near central hinge. Some hand-written letter names of notes visible near wrestpins.
Interior label	*,10	Detached from space between bass end of keyboard and side of case. Heading, Directions for Taking out the Mechanism of Collard & Collard's Patent Grand Square Piano-Forte. Text, as in Fig.10. No address.

*Scarcely or only partly visible in Fig.6.



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Figs.7,8,9. Nameboard labels. 7. Example 1, Clementi & Co. 8. Example 2, Collard & Collard. 9. Example 3, Collard & Collard.

Photos: Auckland Institute and Museum.

DISCUSSION OF DETAILS, TABLES 1-3.

1. *Case*. In keeping with the nineteenth-century trend towards larger instruments, case measurements of the present examples increase slightly in order of manufacture. As seen in the illustrations of Michel (1963) square pianofortes of the eighteenth and early nineteenth century had been square-sided and more compact (also Harding 1978: 302). Although production of the square instrument declined in England after 1850 (Grover 1976: 139), its manufacture was carried on in the U.S., where, as again graphically portrayed in Michel (1963), the instruments became heavy and thickset (also Closson 1974: 101).

2. *Legs*. "The change from the taper to the lathe-turned leg marked the beginning of a decline in taste which was to go to an extreme length towards the end of the century" (Harding 1978: 302). The comment represents a viewpoint on Victorian taste not necessarily acceptable today. The heavy legs as seen in the present examples were needed to support the weight of the larger cases, and their ornate decoration illustrates the growing preference for lavishness in contrast with the plainness of the earlier instruments. In Example 3 the actual leg height has slightly increased. The single leg with foot pedal for raising the dampers had also replaced earlier handstops and various foot pedals (*ibid*: 264).

3. *Keyboard*. The basic six-octave F_1 to f^4 compass of each example is "continental", i.e. it is an extension of the five-octave, F to f^3 compass of the early Viennese instruments (Colt 1973: 31, Barthold & Buckton 1975: 52). Key-to-key length increases progressively over the three instruments, with Examples 1 and 2 having the same compass, F_1 to f^4 , and Example 3 two extra treble notes, $f^{\#4}$ and g^4 . Improvements by John Broadwood had made possible the production of a standard six-octave pianoforte in the 1790s (Wainwright 1975: 33). Six and a half octaves were also in use in the early nineteenth century, and even seven octaves from about 1823, although the latter compass was not common until after 1840 (Grover 1976: 209). Broadwood's 1840 offer, however, of a "Newly invented instrument . . . Grand Patent Square with six and a half octaves" (Harding 1978: 400) suggests that in instruments similar to the present examples the quoted compass range was something of an innovation. The extra two notes in Example 3 may therefore be regarded as an early step towards a gradual compass increase in this size and type of instrument. Similarly, the reduction of ornament in the wood moulding of key fronts after Example 1 may be seen as progress towards today's plain, completely covered key.

4. *Nameboard label*. In accordance with the unanimous statement of consulted references that the title of Clementi & Co. changed to Collard & Collard on Clementi's death in 1832 (Harding 1978: 406, Grove 1980,4: 483, Barthold & Buckton 1975: 48, Grover 1976: 160, Sumner 1978: 133), the Clementi & Co. title of Example 1 (Fig.7) should allow a pre-1832 dating. Examples 2 and 3 are Collard & Collard, but still carry the subordinate reference "late Clementi, Collard & Collard" (Figs.8,9), suggesting some closeness in point of time to Example 1, and to each other. Although the cartouche design changes after Example 1, a general continuity of design is apparent in the lower border of all three labels (Figs.7-9).

5. *Hitchpin plate*. The invention and use in a square pianoforte of a metal hitchpin plate, as present in the examples under discussion, is generally credited to Samuel Hervé of the firm of John Broadwood & Sons, in 1821 (Harding 1978: 200). Some experimentation with escape of sound, not repeated in the two later examples, is indicated in the perforations of the plate in Example 1. (For an illustration of a plate with circular perforations in an undated square pianoforte by Broadwood, see Harding 1978: 202, pl. III.) The plates of Examples 2 and 3 show an increased surface area with the plate extended at the rear to meet the wrestplank end.

6. *Braces, struts, suspension bars*. Thom & Allen had patented in 1820 a compensation frame consisting of metal tubes placed over the pianoforte strings (Harding 1978: 202). A later application of this to a square instrument appeared in the form of a tubular brace fixed in a similar manner to the square-sided brace of the present Example 3 (*ibid*: 212, pl. IV). The combination here of metal suspension bar and longitudinal brace bolted to hitchpin plate and wrestplank is a graphic foreshadowing of the complete metal frame, accepted earlier by French and Danish makers than by the English, but later to become universal (*ibid*: 208).

7. *Wrestplank*. The position at the back of the case in all three examples, instead of at the right side as in very early square instruments, was an invention of John Broadwood as early as 1783 (Harding 1978: 64). The light-coloured wood of Examples 2 and 3 suggests the use of beech or similar hardwood traditionally used to hold secure the wrestpins, which take the strain of the strings (Sumner 1978:77).

8. *Soundboard*. Experimentation with the position of soundboard grain was common in early nineteenth-century pianofortes (Harding 1978: 195-6). A protective covering of varnish was also common (*ibid*: 197). Although Example 3 is the most recent instrument, it is worthy of note that the soundboard, which has a diagonal grain placement not apparent in Examples 1 and 2, is also the one in which cracks and warping are not apparent.

9. *Bridge*. In 1783 John Broadwood had provided a grand pianoforte with two bridges (Harding 1978: 64), and in 1821 F.W. Collard utilised a second 'bridge of Reverberation' (*ibid*: 129-131). In each of the square instruments under discussion the bridge is divided in the treble end. The description "hollow and boxlike" used in a soundboard bridge patent of 1834 (*ibid*: 354) seems hardly applicable, but is interesting rather for its improbability, since the bridge must be strong enough to withstand the weight and tension of the strings.

10. *Stringing*. Sumner (1978: 76) states that in the first half of the nineteenth century there was as much experimentation with stringing as with other parts and operations of the pianoforte. Instruments were single, double, and treble strung, and Beethoven was the owner of a Viennese-made instrument with four strings to each note (*ibid*: 76). Multi-stringing, however, was probably best adapted to the construction of the grand pianoforte. Square instruments, according to Dolge (1972: 99), "had only two strings"; and the uniform double stringing of the present examples, with only twelve single bass strings in each instance, conforms with this statement.

11. *Dampers*. The dampers in each instrument are attached to vertical rods activated by the pianoforte mechanism. Because of their position above the strings, they are termed in this study “overdampers”, as distinct from an earlier type of underdamper also used in square pianofortes (Harding 1978: 56, 57). Experimentation in damping material is evident in the change from the loose felt pad of Example 1 to the compact layers of cloth in Examples 2 and 3.

12. *Hammers*. By today’s standards the hammer heads in all three instruments are tiny, and evidence the variation in coverings which took place between the abandonment of the hard, all-leather coverings of early pianofortes and the general adoption of the all-felt covering after the middle of the nineteenth century (Dolge 1972: 97-106, Harding 1978: 179-182). In the present examples, the thin layer of leather at the centre core, covered with succeeding layers of softer materials, indicates the desire to enhance musical tone by providing a head decreasing in firmness from the wood outwards. In Example 3 the outer felt covering has become thicker. The replacement of felt for leather, or, in some cases, thick felt for thin hard felt, was, according to Pirie (1973: 33), the main cause for the great difference in tone quality between the early pianoforte and the piano of today. Increased string tension was probably the most decisive factor in the change of tone, but the development of felt as a covering for hammer heads, illustrated at an intermediary stage in the present examples, was undoubtedly of utmost significance.

13. *Manufacturers’ marks and numberings*. As pointed out by Barclay (1978: 7), maker’s marks and inscriptions play an important part in the identification and classifying of historic musical instruments. The incised numbers on the wrestplank in each example here are accepted as serial numbers. The possibility of the handwritten numbers immediately below them being local accession numbers has been investigated, but no evidence has been found to support this; and as they conform with published serial number categories for Collard & Collard (see Table 4), they are assumed here to be manufacturers’ numbers. Pierce’s reference to stencil pianos (1965: 2) suggests the possibility of the interior names T. Jobson and Winkworth of Examples 1 and 2 respectively being those of outside manufacturers. This is given some weight by the fact that the eighteenth-century firm of Longman & Broderip, later to become Clementi & Co., and still later, Collard & Collard (Grove 1980, 4: 534), was known for its policy of producing, under an “own name” contract, instruments manufactured elsewhere (Wainwright 1975: 38, Grover 1976: 90). However, the names may simply indicate the independent manufacture, either within or without the main factory, of certain component parts. That the pianoforte business was, in fact, an ideal candidate for the factory system which grew out of the Industrial Revolution, John Broadwood had already proved (Barthold & Buckton 1975: 42-43). Similarly, the numbers on the keyboard framing of Examples 1 and 2 respectively suggest piecework classification.

14. *Interior label*. Example 1 has the “Collard & Collard, late Clementi, Collard & Collard” title, as distinct from the Clementi & Co. title of its nameboard. From this the following possibilities arise: (a) that the instrument was in manufacture at the time of Clementi’s death in 1832; (b) that instruments with the Clementi title were still produced by Collard & Collard after 1832; and (c) that the Collard & Collard interior label is a later addition affixed at the time of repair work. The repair work to hammers and dampers in this example seems of a rudimentary nature, but possibility (c) would allow for a pre-1832 dating. In Example 2 the subordinate “late Clementi, Collard & Collard” reference of the

nameboard label is maintained on the interior label, but in Example 3 this is dropped from the interior label (Fig.10), indicating independent progress on the part of the firm of Collard & Collard.

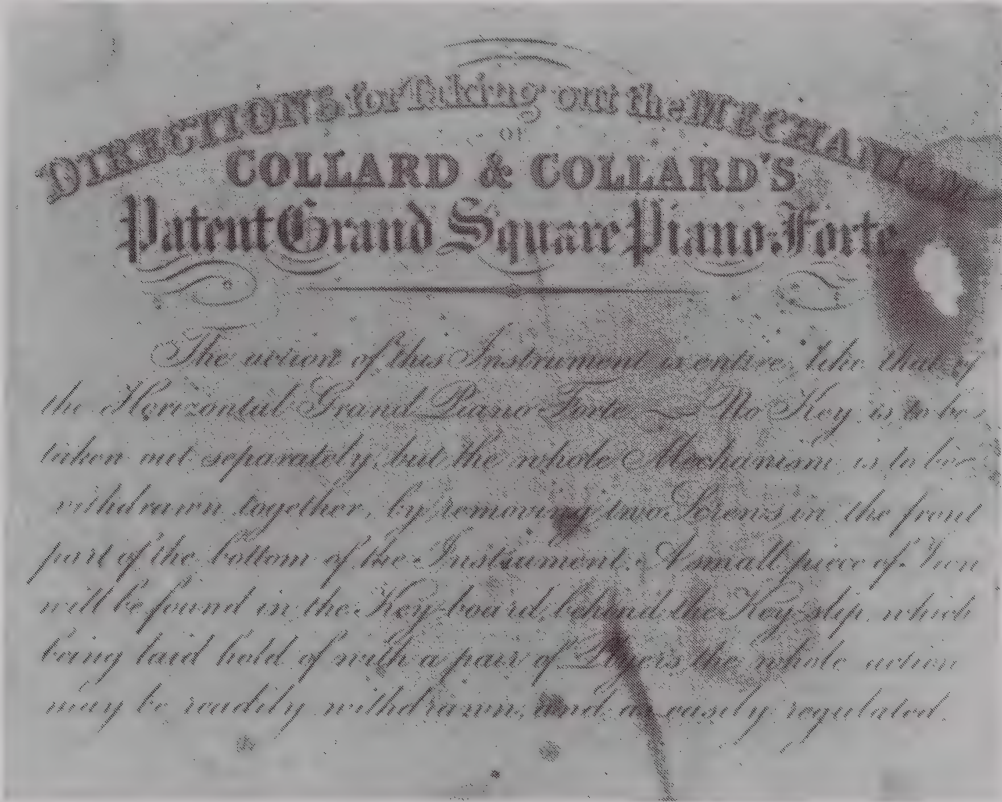


Fig.10. Example 3, interior label.

Photo: Auckland Institute and Museum.

SERIAL CATEGORIZATION OF NUMBERINGS

In the available published listing of pianoforte serial numbers (Pierce 1965) some of the problems which can arise in the dating of instruments are noted (ibid: 2). The possibilities mentioned of two manufacturers being involved, and of an instrument having two different serial numbers, both have relevance to the present examples, as has been discussed in 13. above. In addition, the published categories for the firms of Clementi & Co. (ibid: 54) and Collard & Collard (ibid: 55) do not differentiate between the two firms in respect of the 1832 name-change discussed in 4. and 14. above. Grove (1980,4: 534) states that Collard & Collard serial numbers for "squares" continue those of Clementi; but the categories also give no indication as to whether the numbers are for "squares" or "grands", or both. In view of these anomalies, the datings set out in Table 4 must be tentative.

Table 4. Possible dates for instruments according to Pierce (1965).

Example No.		Clementi & Co. serial category	Collard & Collard serial category
1	1580 incised	pre-1845	pre-1820
1	25302 handwritten	—	1835-40 (c. 1839)
2	6848 incised	pre-1845	1820-25 (c. 1823)
2	39000 handwritten	—	1840-45 (c. 1843)
3	9196 incised	pre-1845	1825-30 (c. 1827)
3	45369 handwritten	—	1845-50 (c. 1846)

CONCLUSION RE DATING OF INSTRUMENTS

The generally accepted date of 1821 as marking the first use in English pianofortes of a metal hitchpin plate, as found in the present examples (see 5. above), makes the estimated pre-1820 for Example 1 in Table 4 too early. On the basis of the change of title from Clementi & Co. to Collard & Collard in 1832, it seems reasonable, in view of the Clementi nameboard title of Example 1 and its change to Collard & Collard in Examples 2 and 3 (see 4. above), to regard 1832 as a reference point, with Example 1 preceding and Examples 2 and 3 succeeding that date. This would make the first Collard & Collard datings for Examples 2 and 3 in Table 4 also too early. In the absence of evidence to establish more precise dating, a broad grouping of the three instruments within the span of the second quarter of the nineteenth century is feasible.

THE ACTION

Because of their age and condition, it has not been thought desirable at this stage to dismantle the instruments for a complete inspection of the action mechanism. The most important improvement to pianoforte action as it had developed after the inventions of Bartolommeo Cristofori in the early eighteenth century (Clutton 1961: 88-90) related to a repetition device enabling pianists to execute the rapid repetition of notes and other techniques which their music demanded (Harding 1978: 156-7). In 1821, when the double escapement action of Sébastien Érard was patented in England, this aspect of pianoforte action was given a permanent working basis (*ibid*: 158). It is clear, however, that firms such as Clementi & Co. had been experimenting with their own repetition actions for a number of years. It was, in fact, John Geib, an employee of the original firm of Longman & Broderip which was taken over by Clementi in 1798 (Grove 1980,4: 483), who, as early as 1786 had taken out a patent for the "English Double Action" (Harding 1978: 56), apparently the usual action employed for square pianofortes in England (*ibid*: 261). The pianist Ignaz Moscheles revealed also in 1822 that in preference to other actions he used

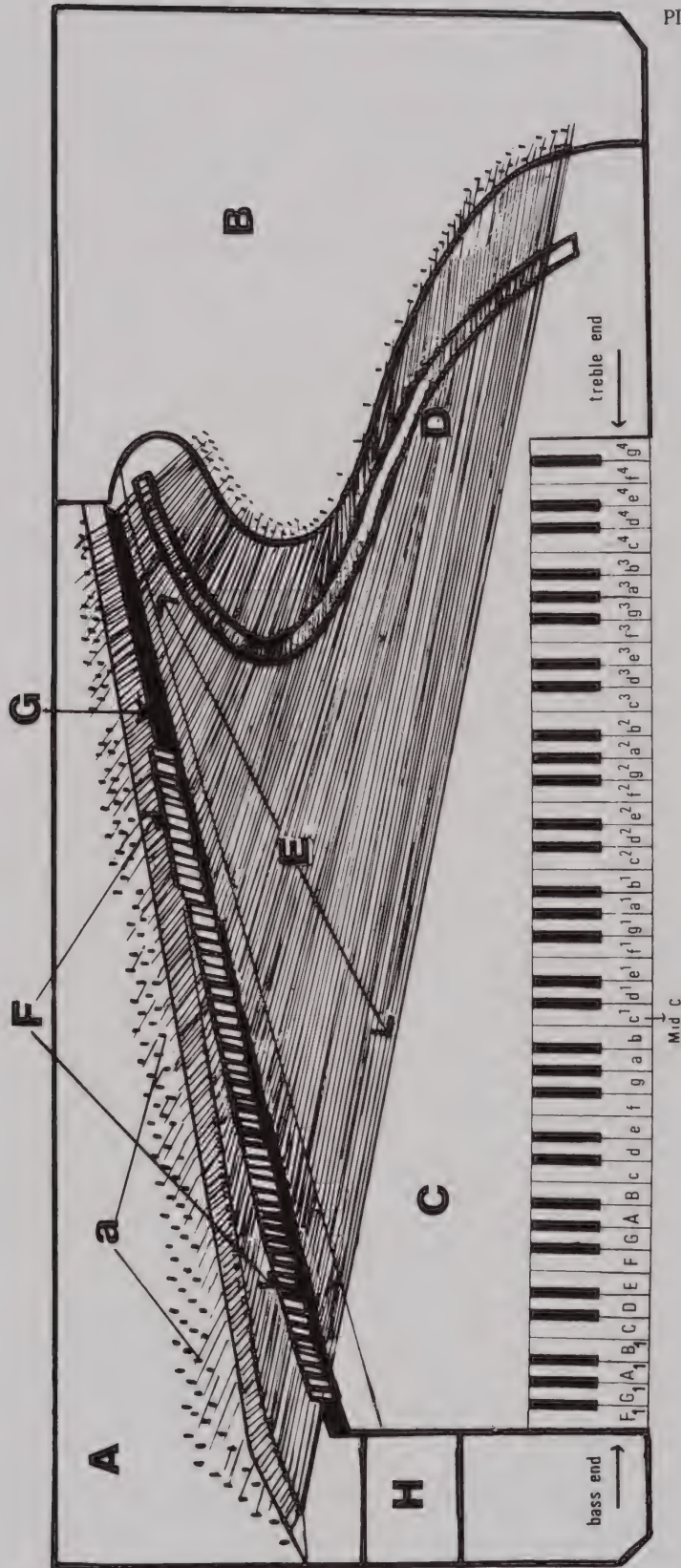
“Clementi’s more supple mechanism for [his] repeating notes, skips and full chords.” (quoted in Wainwright 1975: 71). The designation “patent” on the nameboard labels of each of the three instruments in the Auckland Museum, with the express designation “Patent Repeater” on that of Example 3 (Figs. 7-9), points to the incorporation of the firm’s own repetition action. The check pad required for stabilizing and holding the hammer near the string for quick reiteration is present in all three examples.

CONCLUSION

Ehrlich (1976: 37) notes that in England during the 1850s Collard & Collard were second only to their greatest rival, John Broadwood & Sons, in annual pianoforte production. This situation suggests a continuance of the reputation enjoyed by the parent firm of Clementi & Co., whose instruments had in many countries been regarded as second only to those of Broadwood (Grover 1976: 92). Collard & Collard traditionally produced, furthermore, a higher proportion of square instruments to “grands” than their rivals (Barthold & Buckton 1975: 48). Closson states, too, that at the height of their popularity “enormous numbers” of square pianofortes were constructed in England, some even for export to oriental harems (Closson 1974: 84). Hence the phenomenon today of three nineteenth-century square pianofortes from the same English house, of uniform style and construction and all produced within a comparatively short time span of approximately twenty-five years, having found a common resting place in close proximity at the Auckland Museum.

Acknowledgements. Thanks are due to the Director and members of the Auckland Institute and Museum staff for assistance in many ways. In particular to Mr Brian Muir, Curator of Applied Arts, for help with archival information and access to the pianofortes, and for organizing their assembly and removal for photography; also to Mrs Audrey McBirney for her assistance. For arrangements in connection with the instruments’ photography, I am indebted to Mr Ian Thwaites, Librarian, and to Mr Gordon Maitland, Assistant Librarian. No less are thanks due to the photographer, Mr Peter Brennan, for skill in taking the photographs. Miss Pat French and staff of the Auckland Public Library were most helpful in locating relevant material from Old Colonists’ Museum records.

APPENDIX 1



Appendix 1. Square pianoforte parts and keyboard with letter notation (compass as in Example 3).
 Key: A = Wresplank, a = Wrespins; B = Hitchpin plate; C = Soundboard; D = Bridge; E = Strings; F = Dampers;
 G = Space for hammers to strike strings from below; H = Space for interior label.

APPENDIX 2

New Zealand Historical Background of Example 2

(Unless denoted by the following abbreviations details in parentheses refer to Old Colonists' Museum correspondence. Key: OCMar = Old Colonists' Museum Accession Register; AIMar = Auckland Institute and Museum Accession Register, 1958-1965; AIMc = Auckland Institute and Museum correspondence between T. Bayliss (Asst. Dir.) and Mrs T. Heywood. Jan-Feb. 1973).

In 1957 Mrs L.T. Heywood of Te Hana, Northland, wrote offering the Old Colonists' Museum in Auckland "a square grand . . . piano, made by Collard and Collard, London . . . not new when brought from Ireland by my great-grandmother in 1860 . . ." (Heywood/OCM 23/5/57). As the Old Colonists' Museum was no longer functioning in an official capacity, the offer was referred to the Auckland Public Library, who in turn consulted with the Town Clerk's office (Duthie/Town Clerk 4/6/57). The offer was finally accepted "subject to prior inspection" (Town Clerk/Duthie 12/7/57), upon the understanding that the instrument would be placed in storage. The chief librarian was then invited by the owner to inspect the pianoforte "at the old mission station that was originally the home of the Rev. William Gittos." The road was from Kaiwaka on the main northern highway, nine miles towards the Kaipara Harbour, the last mile being mostly unmetalled, so it was considered best that the inspection take place in summer weather. Furthermore, it was disclosed that the house was uninhabited "except for Maori shearers whom live there for a few weeks in December." It was therefore a matter of some concern that the piano be removed as soon as possible (Heywood/Duthie 12/8/57). The inspection duly carried out, it was eventually arranged that the pianoforte be removed to Auckland by an Auckland City Council open truck with four men (Duthie/Heywood 3/12/57). Subsequently there arrived in Auckland the second of the three examples discussed in the foregoing study (OCMar Dec 1957: 2477). Stored firstly at the Auckland Art Gallery (Duthie/Heywood 30/7/58), it was moved in 1965 to the Auckland Museum (AIMar 78/65). In 1973 correspondence concerning its whereabouts was reactivated by the former owner, who recalled at that time that the keyboard had "middle C very worn" (AIMc Heywood/Bayliss 9/2/73), a remark which conforms with the state of the keys of Example 2 (see Table 2, keyboard). A further reference to the interior as "solid brass" (*ibid*) was probably an impression received from the surface expanse of the brass plate (see Table 2, hitchpin plate), which is a dominant feature upon opening the lid of the instrument.

To summarise, a London-made pianoforte travels firstly to Ireland, from whence it is transported (c.1860) by sailing-ship to antipodean New Zealand. A brief note amongst Old Colonists' Museum correspondence: "came by sea to Mangawhai and then by bullock dray to Kaiwaka" (Heywood n.d.) gives hint of further vicissitudes.

No doubt a long period of use in the domestic environment of a pioneer New Zealand family followed, but exposure to neglect and the activities of shearing gangs was still to follow. A journey to Auckland in an open truck nearly one hundred years after its arrival in New Zealand, and a subsequent transfer to a new storage location, complete the journeying of this antique instrument. It is not surprising that Example 2 is the shabbiest in appearance of the three instruments under discussion. If the wear and tear of its various removals is apparent on the exterior, however, internally Example 2 still compares favourably with Examples 1 and 3.

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